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in the year 1526 the advisability of attempting to employ Italian measures in Spanish poetry. A comparison of the following lines with the introduction to Francisco de la Torre's third eclogue will show the extent of the Spanish poet's indebtedness.<sup>2</sup>

Pascite, oves, teneras herbas per pabula læta,  
Pascite, nec plenis ignavæ parcite campis:  
Quantum vos tota minuētis luce, refectum  
Fecundo tantum per noctem rore resurget.  
Hinc dulci distenta tumescent ubera lacte,  
Sufficientque simul fiscellæ, et mollibus agnis.  
Tu vero vigil, atque canum fortissime, Teucon,  
Dum pascent illæ late per prata, luporum  
Incurtus subitos, sævasque averte rapinas.  
Interea hic ego muscoso prostratus in antro  
Ipse meos solus mecum meditabor amores:  
Atque animi curas dulci solabor avena.<sup>3</sup>

The remaining ninety-four lines of Francisco de la Torre's third eclogue are almost a literal translation of Navagero's Latin eclogue entitled *Acon*, in which the poet begs Echo to share his grief at the cruelty of the nymph Telayra. The last eight lines of the Latin version were not translated by Francisco de la Torre, but with this exception, the two versions are practically identical.

In addition to the fact that many of the poets of the Renaissance interpreted the classical doctrine of *imitatio* as justification for borrowing the ideas of another author, and that translations from a foreign tongue were regarded as a legitimate form of scholarship, we can in no wise bring the charge of plagiarism against Francisco de la Torre since he did not publish his own verse.<sup>4</sup> I have indicated the sources of his third eclogue merely in order to

furnish additional evidence of the influence of Navagero's poetry on Spanish literature.<sup>5</sup>

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P. SIPMA, *Phonology and Grammar of Modern West Frisian* with phonetic texts and glossary. (Publications of the Philological Society, II.) London, Oxford University Press, 1914. vii + 175 pp.

No other Germanic language is so closely related to Anglo-Saxon and English as the Old Frisian. The similarity when looked at from the point of view of historical phonetics, is so perfect that Anglo-Saxon may be regarded as one of the Early Frisian dialects. Its separation from the other Frisian dialects in the course of the fifth century meant for Anglo-Saxon a separate history and accordingly the development of many individual peculiarities. In spite of these peculiar Anglo-Saxon traits, however, the comparison of the Frisian dialects remains most instructive and one of the most important aids for the study of Anglo-Saxon.

Unfortunately our records of the Old Frisian language are rather scant. With the exception of a few not very important Runic inscriptions, there are hardly any records left of the period contemporary with Anglo-Saxon. The sources generally called 'Old Frisian' should, strictly speaking, be termed Middle Frisian, inasmuch as they are contemporary with Middle High German, Middle Low German, Middle English, etc. These sources, moreover, consist almost exclusively of collections of Frisian laws. If we apply to these the term 'literature,' we might

<sup>2</sup> Andreae Naugerii, *Opera Omnia*, Venetiis, 1754, pp. 180-81.

<sup>3</sup> For the indebtedness of Ronsard in his second eclogue to Navagero's *Iolas*, see an article by Paul Kuhn entitled *L'Influence néo-latine dans les élogues de Ronsard*, published in the *Revue d'histoire littéraire de la France*, Vol. XXI, 1914, pp. 317-25.

<sup>4</sup> For the indebtedness of Francisco de la Torre to sonnets of Torquato Tasso, Giambattista Amalteo and Benedetto Varchi, see James Fitzmaurice-Kelly, *Historia de la literatura española*, Madrid, 1913, pp. 242-43.

<sup>5</sup> Menéndez y Pelayo mentioned the fact that the delightful *coplas* of Castillejo entitled *Al Amor preso* is a paraphrase of Navagero's epigram, *De Cupidine et Hyella*, and that the last lines of Fernando's *canción Al Sueño*, are derived from a sonnet by the same poet. See *Antología de poetas líricos castellanos*, Madrid, 1908, Vol. XIII, p. 79. Estévan Manuel de Villegas also translated Navagero's epigram, *De Cupidine et Hyella*.

just as well regard the term 'French literature' as identical with the Code Napoléon. Nevertheless this so-called literature, together with what is left to-day of Frisian dialects and of Modern Frisian literature, enables us to trace the history of the Frisian language from the middle of the thirteenth century to the present time, and to arrive at certain conclusions as to its condition at an earlier period.

The Frisian language, in any case, would seem important enough to call for a widespread interest and a thorough study at least in the two foremost English-speaking countries. Actually, however, the study of Frisian has been utterly neglected both in England and in the United States. It is very characteristic that, *e. g.*, Henry Sweet's admirable *Handbook of Phonetics* (Oxford, 1877) contains specimens—in phonetic transcription—of English, German, Dutch, Icelandic, Swedish, Danish, but none of Frisian.<sup>1</sup> To be sure, there appeared in 1879 W. T. Hewett's *The Frisian Language and its Literature* (Ithaca, N. Y.), and in 1881 J. A. Cummins's *A Grammar of the Old Frisian Language* (London, 2d ed., 1877). But the latter is hardly more than an adaptation of the corresponding sections in Heyne's *Laut- und Flexionslehre der altgermanischen Dialekte*, while Hewett's treatise was apparently intended as a popular account rather than as an original contribution to the study of Frisian. With these few exceptions, the English-speaking world has been satisfied to leave the linguistic work in Frisian to the Frisians and to German, Danish, and Dutch scholars. Under these circumstances it is gratifying to meet with the present contribution to the grammar of Modern West Frisian in the Publications of the Philological Society. This the more so as we learn from the preface that the President of that Society, Dr. Craigie, has personally interested himself in the publication and the revision of this work.

<sup>1</sup>In justice to the late philologist, however, it ought to be stated that in his treatise on "Dialects and prehistoric forms of Old English" in the Transactions of the Philological Society, London, 1877, p. 543 seq., he emphasized the importance of the study of Frisian in view of its relation to Anglo-Saxon.

There is every prospect that Mr. Sipma's grammar may become the standard grammar of Modern West Frisian, or that it will serve at least to prepare the way for a future more comprehensive grammatical work on Modern Frisian. A comparison with the current grammars of this language, especially with G. Colmjon's *Beknopte Friesche Spraakkunst voor den tegenwoordigen tijd* (Leeuwarden, 1863), which in a second edition appeared under the name of Ph. van Blom (Joure, 1889), will easily convince us how much a work like the present one was needed. Mr. Sipma above all, by giving an exact phonetic transcription of the West Frisian sounds, enables his readers to find out how the language is actually pronounced: a very essential matter in grammatical study, yet a matter which remains rather obscure in grammars like the *Beknopte Friesche Spraakkunst*, where the Frisian peculiarities are disguised under the current spelling, a spelling chiefly modelled after that of the Dutch language.

The necessity of using a phonetic spelling for the modern Frisian dialects was urged many years ago by Theodor Siebs, not only in his Frisian Grammar in Paul's *Grundriss* (to which Mr. Sipma refers in his Introduction, p. 5), but somewhat earlier in his work *Zur Geschichte der englisch-friesischen Sprache* (Halle, 1889). West Frisian words here are quoted by Siebs, not in the common spelling, but in a phonetic transcription. It stands to reason that in works concerned with Frisian in all of its various periods and all of its modern dialects, Professor Siebs could grant comparatively little space to Modern West Frisian. Yet there are instances in which Siebs is more complete than Sipma. The latter, *e. g.*, quotes p. 74 (§ 249) the preterits *koe* and *scoe* without adding a phonetic transcription, while Siebs in Paul's *Grundriss* I<sup>2</sup>, pp. 1328 and 1330, states that these forms are pronounced *kûə* and *sûə*. In general Mr. Sipma has followed too little the example set by Grimm's Grammar of illustrating sounds and forms by an ample number of examples. His grammar, therefore, would seem to need as a supplement a West Frisian dictionary (much more complete than

the glossary found at the end of the present grammar) in phonetic transcription.

In transcribing the modern Frisian dialects Professor Siebs used more or less his own phonetic system, while Mr. Sipma has throughout employed the symbols of the International Phonetic Association. The advantage here, it seems to me, is not altogether on the side of the latter. The system of the International Phonetic Association has, to be sure, been widely spread by the works of P. Passy, W. Viëtor, and others. It is very doubtful, however, whether its general adoption, though recommended by many authorities, would be desirable. Perhaps this would mean a step backward in matters of phonetics: not only for the general reason that the adoption of a final, obligatory system precludes, or at least reduces, the possibility of additional improvements (a fact illustrated by most of the current systems of spelling), but especially because the system of the Internat. Phon. Ass. has several features in distinction from other phonetic systems which cannot be regarded as improvements. Among these I would reckon the fact that the stress is marked by an accent, not on the sonant element of the syllable (the "Silbenträger") which invariably bears the stress, but by an accent in front of the whole syllable. If this system were applied to Greek, we should have to spell, *e. g.*, *ῑακτυλος* and *καῑλος* instead of *δακτυλος* and *καλό's*. Our author accordingly, in his specimens of West Frisian, writes, *e. g.*, *'naχt* and *om'klamət* instead of *na'χt* and *omkla'mət*.

There is another objection to using the International Alphabet for the ordinary phonetic transcription of individual languages like Frisian and, I would add, like German, French, or English. While it is not difficult to devise an exact phonetic alphabet and at the same time a simple alphabet, not very different from the current Latin or German alphabets, for an individual language, the attempt to use one and the same phonetic alphabet for several different languages, especially languages as different in their sounds as French, German, and English, will necessarily make such an alphabet clumsy and complicated. While for a single

language it is generally possible to get along with an alphabet consisting of simple signs, an international alphabet needs numerous diacritical marks, letters turned upside down, defaced letters (*e. g.*, an *i* deprived of its dot), and similar means which necessarily must interfere with the ready understanding of the alphabet. The International Alphabet in this respect shares the disadvantages of a general phonetic alphabet. I am by no means hostile to the attempts to devise such an alphabet in the interest of phonetics and general linguistics. I believe, on the contrary, that the construction of a general phonetic alphabet—be it after the plan, *e. g.*, of Lepsius' standard alphabet or in the entirely different manner suggested by Professor Jespersen—belongs to the fundamental tasks of phonetic science. Nor do I object, from a phonetic point of view, to the International Alphabet. But it is necessary to distinguish here between the aim of the phonetician and that of the grammarian, or, in other words, between general and special, or historical, phonetics. To substitute a general or an international alphabet (in the sense of a general alphabet of limited scope) for an individual phonetic alphabet of a single language (*e. g.*, in the transcription of texts, of specimens of dialects, etc.) means confusing the methods and aims of general linguistics with those of historical grammar. I must add, however, in justice to Mr. Sipma, that the misunderstanding to which he has fallen a victim is shared by many authorities on Phonetics and Modern Languages. His grammar, in spite of this deficiency, remains a work for which we have every reason to be grateful.

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KARL VOSSLER, *Italianische Literatur der Gegenwart, von der Romantik zum Futurismus*. Heidelberg, Winter, 1914. 8vo., 145 pp.

Some years ago Professor Vossler asked and answered the question: "Wie erklärt sich der späte Beginn der Vulgärliteratur in Italien?"